

ISSUE #88: OSKORD, CORIOLIS AND THE HEAVEN'S METAL KAREW 2010 STAFF PICKS

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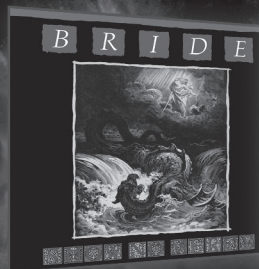
"The War Between"! Riffs seem to spiral, swirl, and sweep around the songs in beautifully simple and yet deeply intricate fashion. Effortless clean vocals resonate with swift, rhythmic drum beats, enunciating the synth/keys, and haunting, orchestral background that all demonstrate the band's technical and progressive edges. Lung piercing screams and guttural vocals reveal a band that knows how to flourish in straight up brutality. This commanding debut album from such a talented band is setting the table for a very, very bright future. This is an essential purchase for fans of Underoath, For Today, and The Devil Wears Prada!

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METAL TRACKS

Hard-news-for-metal-heads



CONCERT REVIEW

Saint live in Puerto Rico

By Edwin Lopez

LA RESPUESTA - Santurce
San Juan, Puerto Rico
Saturday, December 4, 2010

David Sanchez and Firecross Ministry – who brought to Puerto Rico (for 11 years) bands like Bride (2000, 2004), Jacobs Dream (2006, 2007), Deliverance (2007) and Sacred Warrior (2009) – brought in this time (2010) one of the great bands in the Christian heavy metal scene for the first time to Puerto Rico – Saint during their *Hell Blade* tour. The legendary band of the '80s from Salem, Oregon gave a very great concert to the delight of fans Boricuas before a scanty concurrence at LA RESPUESTA in Santurce-San Juan, Puerto Rico with their apocalyptic metal – Judas Priest style.

Both Josh Kramer (vocals) and Richard Lynch (bass) said the greeting that they were saying: “Hola Boricuaas?!!!!”

The band was composed of Josh Kramer (vocals), Richard Lynch (bass), Jerry Johnson (guitar) and the most recent

drummer Jarrod Nolan. The show started with the intro “The Ascent” followed by the songs “The Blade” (from the recent album *Hell Blade*), “The Mark,” “In The Battle,” “Phantom of the Galaxy” (before this song Josh read something in Spanish about the Phantom=El Fantasma) and other great classics like “Too Late For Living,” “Time’s End,” “The Path,” “In The Night,” “Primed And Ready” (final song of the show) and two other songs from *Hell Blade*, the title song “Hell Blade” and “To The Cross.” Richard Lynch had the ministry part in the middle of the show. Also, Josh had the ministration before each song. The Saint concert in Puerto Rico was cool and the members of the band remained delighted and exited with the support and appreciation of the Puerto Rican fans. This has been one of the best Christian metal events that has ever been given here in Puerto Rico ... and that repeats itself in no other time. WOW! What a great time! Saint rocks for Jesus!

[myspace.com/edwinlopez777, Facebook: Edwin López]

News bullets

Intense Millennium is ready to re-release the **Vengeance Rising** *Destruction Comes* album as well as *What A Joke* by **Deliverance**. This first pressing will be the only with the new artwork. Second pressing and on will be reverted back to the original art.

Swine Suicide is negotiating a re-press of the CD/EP that could possibly include bonus tracks from their first demo cassette. They have also completed a new full-length album entitled *To Know Hell* and are currently in talks with several labels about distributing the release. New tracks can be sampled at swinesuicide.bandcamp.com.

Brazilian indie heavyweights **Krig** are working on a DVD release which will document their 2010 Brazilian tour. Although most, if not all of the speaking is in Portuguese, there will be English subtitles. Check the band's website at krig.cjb.net, but again all text is in Portuguese.

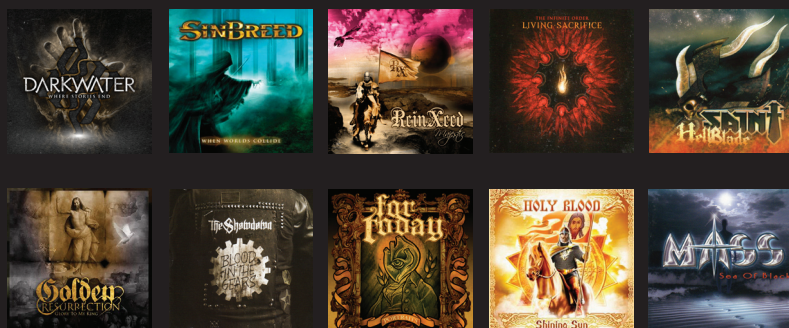
Former **Stryken** drummer **Joey Knight** has formed a new “super group” of sorts called **The Fall of Vegas**. It's comprised of Joey on lead vocals, **Ron “Zilla” Campbell (Monstherus)** on drums, **Ez Gomér (Jet Circus, Leviticus)** on bass/vocals, **Paul Cawley (Guardian)** on rhythm guitar/vocals, **Michael Tyrrell (Doro Pesch, Mylon LeFevre)** lead guitars, and **Brent Jeffers (Stryper/Guardian)** on keyboards. The band calls the music they've crafted together over the past year “a sonic amalgamation that forges a number of classic rock influences, all slathered with a heavy dose of hard rock muscle.” Joey's friend Dug Pinnick (King's X) has signed on to produce the project. The band now readies for their forthcoming debut album and subsequent supporting dates.

The original members of **Paradox (Fernando Hernandez)** on guitar; **Manuel Castillo** on vocals; **Phil Galicia** on bass; and **Efrain Galicia** on drums, along with latter rhythm guitarist **Roy Salas** have reunited as a result of the re-release of most of the songs from their first two self-released albums (*Ruler and Power and Glory*) on Demon Doll Records. They are currently planning on rehearsing together with the goal of writing new songs for a brand new recording.

For those of you that haven't heard **For Today** yet (cuz you heard they were a hardcore band and not “real metal”), well, you should take a listen, because they are amazing, heavy, passionate and on fire. Just YouTube their “Devastator” video for evidence). The band just posted a video for the song “Seraphim.” The band recently toured Japan and Australia and are back on US soil for a bit and then they head over to Europe for a tour with Caliban.

The Heaven's Metal karew staffer with the worst vocals (yes, **Doug Van Pelt**) got his old punk band **Lust Control** back together. They're scheduled to play the Underground Stage on Thursday at Cornerstone Festival and they recently headlined a show in Austin, TX.

HEAVEN'S METAL KAREW: Staff Picks 2010

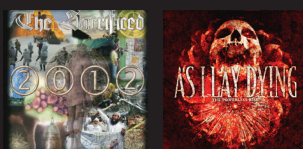


2010 TOP 10 CONSENSUS LIST

Darkwater – *Where Stories End*
Sinbreed – *When Worlds Collide*
ReinXeed – *Majestic*
Living Sacrifice – *The Infinite Order*
Saint – *Hell Blade*
Golden Resurrection – *Glory To My King*
The Showdown – *Blood In The Gears*
For Today – *Breaker*
Holy Blood – *Shining Sun*
Mass – *Sea of Black*

Honorable Mentions

The Sacrificed – *2012*
As I Lay Dying – *The Powerless Rise*



Johannes Jonsson

1. Golden Resurrection – *Glory To My King*
2. Vengeance – *Human Sacrifice* (reissue)
3. Saint – *Hell Blade*
4. Audiovision – *Focus*
5. ReinXeed – *Majestic*

Jeff McCormack

1. Darkwater – *Where Stories End*
2. The Showdown – *Blood in the Gears*
3. Place of Skulls – *As a Dog Returns*
4. Innerwish – *No Turning Back*
5. Saint – *Hell Blade*

Chris Gatto

1. Living Sacrifice – *The Infinite Order*
2. Saint – *Hell Blade*
3. Sinbreed – *When Worlds Collide*
4. The Sacrificed – *2012*
5. Golden Resurrection – *Glory To My King*

Loyd Harp

1. Krig – *Narcissistic Mechanism*
2. My Silent Wake/The Drowning – *Black Lights and Silent Roads*
3. Grave Forsaken – *Fight to the Death*
4. Wintersoul – *Frozen Storm Apocalypse*
5. Malchus – *Didymos*

Chris Beck

1. Darkwater – *Where Stories End*
2. ReinXeed – *Majestic*
3. Holy Blood – *Shining Sun*
4. HB – *Paakallonpaikka*
5. Mass – *Sea of Black*

Keven Crothers

1. The Rex Carroll Band – *That Was Then This is Now*
2. Sinbreed – *When Worlds Collide*
3. ReinXeed – *Majestic*
4. Darkwater – *Where Stories End*
5. Holy Blood – *Shining Sun*

Jonathan Swank

1. Orphaned Land – *The Never Ending Way of ORwarrior*
2. Coriolis – *The Endless Funeral*
3. Sinbreed – *When Worlds Collide*
4. Living Sacrifice – *The Infinite Order*
5. Darkwater – *Where Stories End*

Doug Van Pelt

1. For Today – *Breaker*
2. As I Lay Dying – *The Powerless Rise*
3. Demon Hunter – *The World is a Thorn*
4. Living Sacrifice – *The Infinite Order*
5. Mychildren Mybride – *Lost Boy*

The Devil Wears Prada is headlining this summer's *Warped Tour*.

Intense Millennium Records have released a digital *Summer Slam Sampler* with these tracks: Deliverance "Attack," The Moshketeers "Locked in Chains," David Benson "Holy Psychotherapy," Bloodgood "Demon on the Run," Vengeance Rising "White Throne," Exultet "I Soldati della Croce," Hawthorn "Dark Night" and more.

The Hard rock group **Everything Captive** is currently writing new material and plans to record this summer.

The Hard Rock band **All Changes Apply** plans a mid-June release for their independent self-titled debut EP.

Rick Hunter's band **Walk the Sky** has written six new songs for an upcoming release.

Roxx Records is working on a compilation of material by 80's bay area metal band **Crossforce**.

Check out the latest Episode of the *Heaven's Metal Podcast* at <http://heavensmetapodcast.podomatic.com>

The Ohio based nu-metal band **Toxemia** is working on their first full length recording this summer. It's tentatively titled *Infect the Stream*.

Skillet's *Awake* received a Billboard Music Award for "Top Christian Album." The band has landed a coveted spot on the upcoming *Transformers 3 Dark of the Moon Soundtrack* (June 14).

Warclub Records have released the new 6-song EP by **Romero**, *The Awakening*.

This year's Cornerstone Festival will include a full-blown Jesus Rally with: **Classic Petra**, **Barry McGuire**, **Daniel Amos**, **Phil Keaggy**, **Randy Stonehill**, **Rez Band**, **The E Band**, **Servant** and **Sheep**.

Mychildren Mybride is out on tour with **Impending Doom**, dubbed *The Nocturnal Alliance Tour*. MCMC bassist **Joe Lengson** has spread his literary wings and released *Sleeping in Parking Lots*, a novel about "love, faith, struggle and the road that can easily be compared to such hits as *Blue Like Jazz*."

August Burns Red are releasing their new album, *Leveler*, June 21st in both regular and deluxe editions. Prior to this date they've been streaming the lead track "Empire" on its Facebook page. Look for the band on the cover of the next issue of *HM*.

Red Cord Records just signed **Your Chance To Die**, a female-fronted melodic death metal band from South Carolina. Playing together since 2007, this band has created a sound blending death metal with hauntingly beautiful melodies to develop music that is truly unique. In 2009 YCTD self-released, their first full-length album and since that time has been working with renowned producer Jamie King (Through the Eyes of the Dead, The Human Abstract, Between the Buried and Me) on their second full-length album *Suscitatio Somnus* (August 16).

The Chariot will be on the *Scream the Prayer Tour* along with **Sleeping Giant**, **Norma Jean**, **War of Ages**, **Close Your Eyes**, **Texas in July**, **I the Breather**, **The Great Commission**, **As Hell Retreats** and **Sovereign Strength**.



BY CHRIS BECK

OSKORD IS A NEW FOLK/BLACK METAL BAND FROM UKRAINE THAT INCLUDES SEVERAL FORMER MEMBERS OF HOLY BLOOD. IN THEIR SHORT HISTORY OSKORD HAS ALREADY EXPERIENCED MANY TRIALS, INCLUDING CHANGING LEAD VOCALISTS AND FINDING THE RIGHT LABEL TO RELEASE THEIR FIRST ALBUM, WHICH HAS BEEN FINISHED FOR MONTHS. THEIR FAITHFULNESS AND PERSISTENCE HAS FINALLY PAID OFF, HOWEVER, AS A DEAL WITH SOUNDMASS IS IN THE WORKS. THIS IS THE BREAK OSKORD HAS NEEDED, AS THE BAND HAS THE SOUND, CONVICTION AND EXPERIENCE TO FLOURISH. AFTER CHECKING OUT THE BAND'S MUSIC AT OSKORD.COM, READ BELOW AS GUITARIST SERGEY NAGORNY (A.K.A. MOZART) DISCUSSES THE EXCITING FUTURE OF OSKORD.

Chris Beck: Oskord was formed by several members that chose to leave the band Holy Blood in 2008. Was the actual reason you left Holy Blood because of a disagreement over who would be the new keyboard player?

Mozart: The main reason we left was because nobody discussed with us the decision of taking back our previous keyboard player. We had reasons why we didn't want to play together with the wife of our frontman. Nobody wanted to listen to our opinion, however, so we had no other decision except leaving the band.

Now that a couple years have passed, what is your relationship with the current members of Holy Blood?

It's a pity, but we don't communicate with them. Holy Blood

has changed their lineup several times, and we haven't gotten acquainted with many of their musicians. Our band is open to any cooperation, but they aren't.

Last question referring to Holy Blood...Oskord's music is similar in style to Holy Blood. In what ways is the band striving to differentiate its music and perhaps even make it better than what you did with Holy Blood?

Good question! In Oskord we finally can realize something that we couldn't in Holy Blood. In Oskord's music appear acoustic insertions, long songs and melodies in different tonality. The main thing is that we aren't afraid to experiment with different and unusual musical time signatures. For example, we have a song that is built with three different time signatures. We wouldn't be able to do this in Holy Blood.

Oskord is an ancient Slavonic word, which means “war axe.” this word is very harmonic with the style we play.

Why did you choose to name the band Oskord?

Oskord is an ancient Slavonic word, which means “war axe.” This word is very harmonic with the style we play. Also, we believe that music is a weapon, which can be used to influence the world. Oskord is our spiritual weapon.

On your website you quote Romans 8:28: “And we know that all things work together for good to them that love God, to them who are the called according to His purpose.” Do you feel the Lord has called each of the band members to form Oskord for a purpose and in what ways has He blessed you as part of the band so far?

As time has passed, we clearly realize that we have chosen the right way. We returned to our spiritual values. We returned to our main aims for which God has chosen us. Our relationships within the band are much better than before. It seems we had to pass through all these difficulties to be sure that everything is under the hand of the Lord. Relying on people isn't ideal, and only when we are united around God can we straightly move to the main aim.

Your album was recorded and produced months ago. Why does the band desire to sign with a label instead of releasing the album yourselves?

Because releasing an album is a lot of work. We are not interested in earning as much money as we can on this album. It is more important that our CDs be available in any part of the world. So, it's better if a label issues this release for us. Then we can occupy ourselves with creating music, writing albums and playing concerts.

Oskord has already played several concerts. What has been the reaction so far and how difficult has it been promoting these shows since you are a fairly new, unsigned band?

These were not solo concerts, so people didn't come to listen only to our band, but others, too. We were received very well. We got a lot of positive reviews after each gig and now we have permanent fans.

How receptive has the music public been to Oskord being a Christian band playing in a genre dominated by pagan/worldly bands?

In general, it has been fairly easy. Most negative reactions are from Christians, who do not like our style. We don't feel any aggression from our listeners.

Ukraine has become more open to different religions, government systems, etc. over the last several years. Outside of the music industry, how difficult is it to live as a Christian in Ukraine and do you feel the general public is accepting of your beliefs?

Ukraine seems to be the most free country of Eastern Europe about matters of religion. We don't feel any pressure on us as Christians. In general, Christianity is viewed positively, but non-orthodox people treat it with caution.

What are the main goals you would like to see Oskord accomplish over the next few years?

To release our first album and also to record and release our second album, as the songs for it are almost composed. Also, we would like to tour through different countries. Any other goal is in the Lord's hands. Only He knows His plan.

Do you have any requests that the readers of *Heaven's Metal* can pray for regarding Oskord and its members?

We would like you to pray for our spiritual growth and spiritual stability. What we are doing is under attack from many sides; it is very important to stay strong ourselves, so we can lead other people to Him. May God give us wisdom to use His gifts in the right way and to bear fruit!

HEAVEN'S
METAL



STRYPER

Covering the Future (And the Past)

BY JEFF MCCORMACK

STRYPER – PHASE ONE – RELEASED THEIR FIRST ALBUM IN 1984 AND DISBANDED IN 1991, GIVING US SOME GREAT MUSIC OVER THE SEVEN YEARS. IN 2003, THE VOICE OF STRYPER – MICHAEL SWEET – RETURNED TO THE FOLD WITH ORIGINAL MEMBER ROBERT SWEET AND GUITARIST OZ FOX. THAT SAME YEAR THEY RELEASED A COUPLE NEW TRACKS ON A BEST-OF RELEASE, FOLLOWED BY A LIVE ALBUM FROM THE 2003 TOUR. STRYPER – PHASE TWO – HAS NOW BEEN ACTIVE FOR EIGHT YEARS AND ARE STILL GOING STRONG WITH GREAT NEW WORKS IN THE FUTURE. I CAUGHT UP WITH MICHAEL RIGHT AFTER THE FIRST LEG OF THE US TOUR ENDED, TO DISCUSS THE NEW ALBUM AND THE FUTURE.

JM: So, I was surprised to be able to hook up with you on a Friday night. No show tonight?

MS: The tour just ended the day before yesterday. We were out from the March 3rd to the 30th, and we did twenty shows. We're going to head out to Mexico, South America and Europe in June and July, and then we're going to do another U.S. run later in the year.

So how did this leg of the tour go?

It went very well. With the economy and music business like it is, you step out there with a little bit of fear that's embedded within in, wondering how it's going to go. We're a very fortunate band because the people come out. We have such an incredibly strong core base of fans, so we had great crowds and a few sell outs – better than we thought.

So how did the new material go over live, and how many of the songs were in rotation?

On this tour we did four songs out of the thirteen, being "Heaven and Hell," "Carry On My Wayward Son," "Shout it Out Loud" and "Over the Mountain." We're going to mix that up as we go along and add some of the others.

Could you share any of the songs that were considered for the album but didn't make the cut?

There were a few we were toying with, some kind of in jest and fun, like "Fox On The Run" which we've loved as a song but lyrically probably wouldn't go over as well. We joked about doing "Running With The Devil" but changing the lyrics some. But I think that is really cheesy for us Christian bands to change the lyrics to secular mainstream songs to make them Christian – I have just have never really liked that. We were discussing the idea of doing Priest's "Exciter" because while "Breaking the Law" is so safe, "Exciter" would have blown people out of the water if we pulled it off. It is such a more difficult song, and really challenging to pull off between the groove, the guitar parts, and more so the vocals. These were some of the things we toyed with, but the songs that made it to the album were chosen very simply and quickly. Most of the choices were a no-brainer. We had to pick songs that were appropriate for the band, not just lyrically, but musically, which is equally as important. We wanted songs we could pull off live, that fit the band's musical style, showing people where we

truly came from musically, and lyrically we feel comfortable singing these songs.

In another interview you mentioned the possibility of a second cover album. Has there been any serious discussion on songs that are likely going to be on that?

Not yet. We have actually discussed a second cover album with the label and management because this one has been such a big success. The reviews have been incredibly favorable, and we are beyond excited, but there have been no definitive date or schedule set. We want to step outside of the box and do songs like I mentioned, like "Exciter" by Priest, and stuff that is more intricate and with more depth, maybe like a Rush song. Things that would just blow people's mind that we could pull it off.

You have also spoken of doing a re-recording of your older stuff. What would that end up being?

I am hearing stuff online which is the furthest thing from the truth; about how bands only do cover tunes or re-records when the well has run dry. That is so untrue, as I have been writing away and have loads



of new songs, and we'll continue writing new songs. There has never been a problem for me to write songs. A re-record is about one thing only, to re-record the songs with a modern sonic twist, and secondly, so we will own the rights to those songs. It will have nothing to do with creativity, but about having the rights to do whatever we want with those songs legally. Right now we do not have that, since our old catalog is owned by Hollywood records, which is hard to deal with all the licensing and stuff involved. We've actually been talking about going in the studio for three or four months and doing all three at one time; doing a cover album, a re-record and a new album, ten new tracks. We're really talking about doing that, and if it were to happen, it would probably take place late this year, and into early next year. We're excited to do a new original album, within a year time for sure.

I know there was some stink made by some fans about the last album having a studio drummer use (Kenny Aronoff) – were all parts played by the band this time around?

Yes, all of the original members played, and it is Robert drumming this time around. This is the original line

up, with Tim being back, and there is just something to be said for that uniqueness that is captured when we're all together. What Kenny Aronoff did on *Murder By Pride* was listen to all of the rehearsal tracks that Robert played, and just learned and played the same parts that Rob played in rehearsal; he's not really adding anything, but just playing what was played. Another thing I find kind of funny with some of the reviews I have read for this new album, they say this is some of Oz's best work on guitar. I seem to – and I say this with a smile – I seem to get forgotten about often as a guitar player, but I actually played about half of the guitar work on this album. It is cool to occasionally hear people speak of the two of us playing. We do a lot of dual leads and harmonies and we really work hard on it together.

Well, I would never do that! (laughs) When I think of Stryper I immediately think of that dual guitar attack, and those dual leads. The way you two play together has always been a high point for me, and when I see you put the guitar down, I think, "What is he doing, pick that up!" (laughs) I feel funny without a guitar on actually. Nowadays, I

only take the guitar off for two songs in an eighteen song set. Oz and I play well together and we complement each other well. Our styles are a little different, which is a good thing; he is a little more technical than me, and it works out.

The last tour had Tim and Tracy Ferrie splitting the show. What is Tracy's status, is he on standby or is Tim officially back fully?

Tim is back permanently, and it is the original line up now, and Tracy is not in the band. We have plans to record and tour a lot more with the original lineup. We all do have side projects we're involved in, but we'll continue doing Stryper as well.

HEAVEN



CORIOLIS

Refusing the Mold

BY CHRIS GATTO

IT'S BEEN FAR TOO LONG SINCE WE'VE READ ABOUT SOME INDUSTRIAL ROCK/ METAL BANDS IN THESE PAGES, AND WE'D LIKE TO REMEDY THAT RIGHT NOW WITH AN IN-DEPTH CONVERSATION WITH CORIOLIS MAINMAN JONATHAN STAMMETS. FOR THE UNINITIATED, STAMMETS STARTED HIS MUSICAL JOURNEY AS ONE-MAN BAND THUNDARA, THEN CHANGED THE NAME TO CORIOLIS (A SUBTLE REFERENCE TO *DUNE*) WHEN HE SIGNED WITH PSYCHOACOUSTIX FOR HIS DEBUT ALBUM. AFTER A 5 YEAR GAP, CORIOLIS CAME BACK AS A FULL BAND IN 2010 WITH A NEW ALBUM *THE ENDLESS FUNERAL* ON YOUNGSIDE RECORDS. THE BAND IS ALSO REPRESENTED ON THE RECENT DELIVERANCE TRIBUTE: *TEMPORARY INSANITY* WITH THEIR COOL INDUSTRIAL TAKE ON THE BIG D TUNE "WHAT A JOKE."

CG: Welcome Jonathan! When we wrapped up our interview toward the end of 2010, we talked a bit about your decision to flesh out the band with other members, the post-apocalyptic feel of your live shows, and future plans for Coriolis. As it would happen, there were some major changes before we went to press that will make Coriolis 2011 different from Coriolis 2010.

JS: [Excerpt from Coriolis e-zine] After seeing that *The Endless Funeral* received press coverage almost entirely from Christian sources, and now everywhere we look we see Coriolis described as a Christian industrial, or Christian goth band, I realized that the influence of Coriolis has grown beyond my own control. (When 500 people are calling us a Christian band all over the internet, one or two posts by me aren't really changing anything.) No matter what my intentions originally were, Coriolis has become known as a Christian band. Our conduct reflects on the Christian music world. Thus, I didn't feel very comfortable having members on board that have no interest in the Christian world, and I didn't want to deceive Christians into thinking that "we" were a ministry, when in fact I'm the only one with that mindset. So, Dan and Jim and I talked it over, and we've all agreed that they will no longer be contributing members to Coriolis. Instead, we are

starting a side project called Endworld to satisfy our need to "play out, and make money," and I have taken Coriolis back to its roots as a one-man band to satisfy my desire to build a personal ministry within the Christian music scene.

Tell me about the new album's direction, musically and lyrically.

A big pet-peeve of mine has been bands who are overly concerned with fitting into what's expected of them. Industrial bands are "supposed" to record relatively simple synth-oriented songs, and melodies are frowned upon at times. Metal bands are "supposed" to mix the guitars super-loud, at the expense of synths. Christian bands are "supposed" to write lyrics that are positive and evangelical, (even if they don't reflect the "actual" lifestyles or philosophy of the band.) I've read that the author Stephen King often ignores his previous plans for a character as the story develops, allowing the characters to create themselves, in a way. We wanted to try this approach with *The Endless Funeral*. Rather than trying to fit into the mold of what's expected of an industrial, metal or Christian band, we started writing the songs and let them take on the sounds that seemed most natural to them. There were a few surprises along

the way! The resulting sound is aggressive, but still very melodic and almost "radio friendly." It's a melting pot of industrial, classic metal, goth and even dance/EBM.

Lyricaly, this approach resulted in 100% pure honesty. It's a concept album that tells the story of my spiritual life from high-school years to present. That means that it's not always pretty and the path to maturity contains a lot of thorns. Rather than cutting those thorns to make the lyrics more "Christian-friendly," I left them in there so that people who are going through the same things, (such as anger/doubt toward God Himself,) know they're not alone. It's a risky move in the Christian scene, but we can only hope that people "get it" and don't think I've given up on God.

Christian industrial metal enjoyed a brief foray in the limelight in the mid '90s with Circle of Dust, Klank, and Generation, but has long since disappeared. Do you foresee the industrial and heavy metal ships colliding again or was that an era long gone?

Part of me wants to hope that industrial metal will once again come into favor with the Christian music scene, but part of me wants to quote Dr. House



"A big pet-peeve of mine has been bands who are overly concerned with fitting into what's expected of them."

say, "hope is for sissies." Back in the day, labels and festivals still supported industrial music. Now, the whole industry has changed and most bands are either independent or on smaller labels with fewer resources. The promotion and drawing power just aren't there anymore. We rely on fans, word of mouth and sharing on the internet a lot more than they did in the mid '90s. So if the fans are excited enough to share the music, then the scene will grow. If not, then it's going to be an uphill battle.

How has technology impacted the genre since the '90s?

For better and for worse. In the '90s, bands were using synthesizers, samplers and sequencers as their primary tools. There is a learning curve to making professional-sounding music with such limited tools, so that meant that bands like Circle of Dust and Deitophobia really had to know what they were doing before they brought their songs into the studio. A lot of thought went into every song. Now, programs like *Fruity Loops* make it too easy to just throw stuff together and let the recording software do all the work. It makes for a much greater variety of bands, (which is good), but a much smaller percentage of bands who know anything about songwriting, music theory, and producing. Just think about it: if someone invented a guitar that played itself, then there would be TONS of "guitarists" out there who would be more than happy to pretend that they rock. That's basically how it is now with the tools available on computers. You can write entire song arrangements without even knowing how to read music. To quote from *Dune*, "The clear, easy path leads ever down into stagnation." I think this applies to the genre. People were constantly looking for shortcuts and quick-fixes, and now it's led to a genre with quite a few musically-illiterate songwriters.

You mentioned that the name Coriolis itself comes from the whole *Dune* saga. Any chance we'll see some of *Dune* or other sci-fi worked into songs?

It's funny you should mention that: We've been talking about some options for the next album (not that we're really working on one so soon after

The Endless Funeral), but I would expect to see a LOT of sci-fi worked into our future songs. *The Endless Funeral* was a concept album and I really bared my soul to the Christian world. But it takes a lot out of you (especially dealing with controversy afterward). It would be really nice to tone down the "deep" lyric writing, and just have some fun writing songs about things that entertain us, like the *Dune* books, or Stephen King stories. We'll just have to see what happens.

What's 2011 hold for Coriolis?

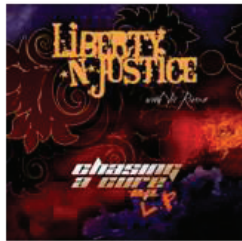
We're looking forward to playing GothiCon in Cincinnati Aug. 20. Fewer local shows initially as changes continue to take place, but keep your eyes on coriolisband.com or sign up for our e-zine.

Anything else you want to talk about, or tell our readers?

I just really want to encourage everyone to support the bands you like. I'm not talking about buying their albums and T-Shirts. I'm talking about actually supporting them by sharing them with all your friends online, bringing a friend with you to their shows, commenting on their blogs and videos, reviewing their music on iTunes and Amazon, etc. There's a TON that fans can do to help the bands out that are simple things that cost nothing! It may seem like "signed" bands have made it, but the truth is: it's all hype. We need to act like rockstars in order to get other professionals (like booking agents) to give us the time of day. So we hype ourselves up and make it look like we're just as big as Metallica, when in reality, most bands are still driving themselves to shows in 3 separate vehicles, setting up their own gear and asking their girlfriends to run the merch table. That means your favorite bands are normal people just like you and would probably love to hang out and get to know you in person. Don't be afraid to get in touch, and be a part of their success!

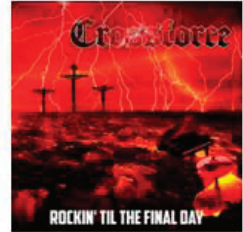
Thanks Jonathan! Good luck with *The Endless Funeral*. We'll be waiting to see what the future holds for Coriolis.

Heavenly



Liberty N' Justice are teaming up with **Roxx Records** for a very special strictly Limited Edition Pressing of their recently released 'Chasing A Cure EP'. Originally this EP was released as a digital only download and made available for a donation of \$7.50 or more. Now and for a limited time you can own a CD copy of the 'Chasing A Cure EP' with a portion of the proceeds being donated to The Epilepsy Foundation. This new version of the EP will also be expanded to now become the 'Chasing A Cure LP' and will now include both some brand new and previously unreleased tracks! Tons of special guest artists gave their time and support for this release including legendary drummer **Carmine Appice**! For full track listing and guest artists visit our website! Set for release on May 31, 2011 this CD will be available for a short time in a very limited quantity of only 500 copies being pressed. If you would like to own one of these Limited Edition pressings pick one up now before they are gone.

A long lost Christian metal classic never before released on CD is being made available for the very first time! Crossforce were a bay area metal band that had a very huge underground following but never quite got off the ground! The band played live all over California, most notably playing the very first Christian Metal Festival 'Metal Mardi Gras'. They released 500 copies of their first and only demo tape in 1986 simply entitled Crossforce! The tape would become a huge collectible and be traded all over the world! Original copies of the demo tape would sell for insane amounts on sites like eBay! Now you can own it for the very first time! Completely remastered and with another demo that the band never released before!!!! For the 25th Anniversary of this long lost gem, we have an expanded booklet with photos, liner notes and interviews! Staying true to the original demo release we will only be pressing a Limited Edition quantity of only 500!



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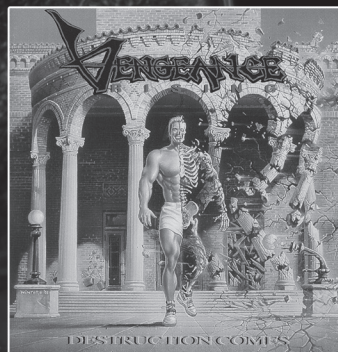
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ALBUM REVIEWS



STRYPER

THE COVERING

Stryper sold a lot of music based on the strength of ballads like "Honestly," perhaps so much so that it's easy to forget how hard the band can rock. Oz Fox and company fight back with guitars on this fun disc covering many of the late 70's and early 80's metal acts that Stryper listened to growing up – a who's who list of metal including Priest, Maiden, Kiss, Purple, Led Zep, VH, UFO, Ozzy and Scorpions. Many in the biz have responded with open-mouthed amazement at the skill and ingenuity with which Stryper has put their own stamp on these guitar classics. The disc includes one new Stryper original "God." The cover art is goofy, but you won't mind when your windows are rolled down, playing this essential disc loud and often. [Big 3 Records] Chris Gatto



DEUS INVICTUS

STAGED IN AWAITING

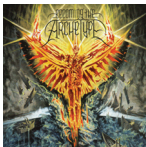
Transcending the mundane, Deus Invictus – with this astonishingly well-crafted debut – stand poised to make some serious waves in the current modern metal scene. This is really an amazing release for this Atlanta based 5-piece progressive death metal band. In the spirit of Between the Buried and Me, these extremely technically proficient musicians are merging all of the best metal elements into a tremendously potent outpouring of emotion and aggression. Not without its melodic moments, this sounds like a blend of Becoming the Archetype, BTBAM and early period Extol. Seamless transitions between slow and fast passages, along with the amazing production quality, lull the listener into believing these guys are seasoned veterans. And while drummer Jeff Carter (ex-The Chariot) is no stranger to the extreme scene, we've never heard from most of these guys before. Lyrically mature, a strong focus on the sovereignty of God permeates every song. The only criticism would be a lack of directionality to many of the songs – the complexity, at times, dominating any sense of a song structure or idea. But then again, this is progressive metal. Fans of the aforementioned bands will surely find something here worthy of consumption. [Bombworks] Jonathan Swank



THE FAMINE

THE ARCHITECTS OF GUILT

Album two finds these Texans offering up another slab of molten metal in a similar vein as their earlier release. With bassist Nick taking over on vocals, a notable difference is also the addition of a second vocal attack, adding an almost black metal shriek vocal style on top of the already dominating guttural death growl power. While many metal bands have hopped on the melodic death metal train, this band has not, teetering between all-out death metal and a flavor of metalcore. Nothing necessarily new is offered here, but a very solid release to kick off metal year 2011. Unfortunately, on April 2nd, the band announced they have disbanded. [Solid State] Jeff McCormack



BECOMING THE ARCHETYPE

CELESTIAL COMPLETION

It has been more years than desired since Dichotomy, but I feel the wait was worth it. These guys are not afraid to experiment and stretch themselves with their music, and their creativity is a breath of fresh air in the sometimes stale metal scene. Not drastically different from the previous release, all of the elements of former BTA releases are there. Guitar tones and riffs at times remind me of Tourniquet, and new guitarist Daniel adds a new vocal depth with his more melodic singing. Feeling almost like a concept/rock-opera album, this is a great listen from start to finish. [Solid State] Jeff McCormack



PLACE OF SKULLS

AS A DOG RETURNS

Don't let this new 2010 release slip past you if you are a fan of doom metal served up similar to Trouble, Candlemass, etc. Very similar in style to their previous four full length releases, the difference I find is that the lyrical content this time around is much more notably Christian through and through. Nine heavy, grinding monster doom metal tracks to melt your face off. A band that really should be way more widely known than they seem to be. [Giddy Up] Jeff McCormack



DIVINEFIRE

EYE OF THE STORM

Hah ... I knew they would be back! After 2008's *Farewell* it appeared one of the most powerful and dynamic metal acts from Sweden had called it quits ... but there was too much talent and creativity to ignore. Fans will be pleased as we now have a more diverse and epic version of the band – one fronted by not only Christian Liljgren but also German Pascual – that amazing voice featured on the last Narnia release. And to boot, the multi-talented Jani Stafanovic (drums, guitars, keys, etc.) even contributes some harsh vocals. Out of curiosity, I compared this to the band's debut *Glory Thy Name*. No surprise there were noticeable differences – 2 songs are included here that have been reworked from the debut – but the essential Divinefire lyrical approach and musical feel is retained, just more refined. Great to have these guys back. [Liljgren] Jonathan Swank



CORAM DEO

DEATH IS DEAD

On Ukraine's Coram Deo's second release (and first for Soundmass), the band ditch their blackened gothic metal tendencies – save for a few traces in the vox at times – opting instead for a style of thrash that melds old and new schools of that genre into an interesting collage. Does it work? In most cases, yes, and most notably when they slow things down to a chunky riff on "Judas." The riff is eerily similar to the early Tourniquet track "Holy Danger," but in a way that recalls everything good about the oxymoronic 'slow thrash.' [Soundmass] Loyd Harp



JIMMY HOTZ

BEYOND THE CRYSTAL SEA

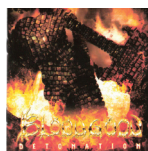
A seminal release in the Christian prog rock scene – and it came out in 1980! Even though he was ahead of his time in the young Christian rock world at the time, these songs (not necessarily the tones) stand tall against the test of time. Soaring keyboards and melodic vocals adorn epic tunes like "Vision Ships" and "Beyond the Blues." [Born Twice] Doug Van Pelt



VENGEANCE

HUMAN SACRIFICE (REISSUE)

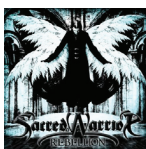
Human Sacrifice is, in my opinion, the epitome of heavy metal from a Christian point of view circa late '80s. From their bombastic and crushing sound to the completely biblical lyrical content – the final piece the live performance – they easily were on par with their secular counterparts, if they didn't exceed them. The intensity of the music – which doesn't let up one bit – is only surpassed by the exemplary lyrical content. Songs such as "I Love Hating Evil," "White Throne," and "Fill This Place With Blood" all speak to the redemptive power of the King Jesus Christ and the resulting changes that occurs within a believer. *Human Sacrifice* is full tilt thrash metal, which is just as heavy today as it was in 1988. I would wager that if I put this album against any other thrash album today it would hold its own. Production-wise this is a 1980's recording, but the remastering done by J Powell at Steinhaus is masterful. The kick drum is more pronounced and not completely buried in the mix. The sound is big and fat, with plenty of atmosphere. Intense Millennium has provided new artwork for all of their remasters and this album is no exception. However, for the purist, flip the booklet around and view the original artwork. Pastor Bob Beeman provides some insightful liner notes and there are some cool photos – one photo the cover of *White Throne* #3 with Larry Farkas. *Human Sacrifice* is a classic in every sense of the word. [Intense Millennium] Keven Crothers



BLOODGOOD

DETONATION (REISSUE)

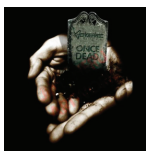
From 1987, *Detonation* is perhaps Bloodgood's most well-beloved album, featuring rockers like "Heartbeat (Of the City)," "Battle of the Flesh," "Live Wire," the strong message of "Alone in Suicide: and the dramatic intensity of "Crucify" and "The Messiah," which became concert staples and later the core of Bloodgood's *Rock Theater* production. The reissue includes live versions of the latter 2 songs and both new and original cover art. [Intense Millennium] Chris Gatto



SACRED WARRIOR

REBELLION (REISSUE)

The album that started it all for these amazing guys, now remastered, repackaged and ready to hit a new generation of rockers right between the eyes with their melodic classic metal sound. This release has a boosted clarity, and where the original release sounded a little "thin" (by today's standards) it is now slightly beefed up, breathing new life into an already great release. Add two bonus tracks that are songs recorded in the recent past and it just sweetens this package that much more. [Intense Millennium] Jeff McCormack



VENGEANCE RISING

ONCE DEAD [REISSUE]

This is probably my favorite VR release – or at least closely tied with their first release; so being able to get them both again in remastered formats was exciting. Everything sounds a bit more upfront, boosted and slightly cleaner. Would have loved to see some remixing and cleaning of individual parts, but that is only a dream. Remastered, repackaged and the addition of four recently recorded interview bonus tracks brings this classic back to a whole new modern era of listeners. [Intense Millennium] Jeff McCormack



BLOODGOOD

S/T (REISSUE)

Hard to believe this classic came out 25 years ago! Bloodgood is hard to describe for the uninitiated because they are quite unique with their street level intensity that was quite heavy at the time and Les Carlsen's opera trained vocals and up front Biblical message. So many hard and heavy classics on here like the rockers "Awake," "Killing the Beast," "Black Snake" or the haunting "What's Following the Grave." Reissue includes 2 different demo versions and both new and the original cover art. [Intense Millennium] Chris Gatto



UNDERCOVER

BRANDED (25th Anniv. Edition)

1986 was a tremendous year for Christian music. One of those albums which have withstood the test of time is Undercover's *Branded*. This quartet from Orange County was one of the earliest purveyors of the new wave/punk sound from a Christian point of view. Their earlier material was more surf punk with light new wave sheen. However this release was a change into a darker, deeper direction. *Branded* showcases tightly refined melodies with punchy rhythms and crunchy guitar. It also features the vocal debut of Sim Wilson – his staunch baritone added a very different vibe to Undercover, almost a Goth type sound to these ears. A dark broody album awaited us then and with this 25th anniversary re-issue you can enjoy this masterpiece as well. I know I'm the 'metal guy' but Undercover has always had a special place in my heart. I was fortunate enough to see them three times back in the day and each time they rocked. They've included some nice bonus tracks, a few live renditions and a demo of the albums most enduring track "I'm Just a Man." Perhaps you missed this album back in the day or you've just heard of Undercover for the first time. Regardless, *Branded* is a great album of highly memorable tunes that will stick with you without the clichés of typical Christian music of the period. [Intense Millennium] Keven Crothers

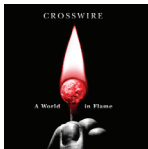


RANSOM

S/T (20th ANNIV. REISSUE)

I have both the original release and the new one, and a side-by-side comparison shows the remastering has done a great job. Louder and with a heavier bass feel, it just adds a new dimension to this female-fronted melodic metal gem. Add to that the three bonus tracks from their original *Once And For All* demo (still some of my favorite songs) and you have that much more of a great release. Great metal for fans of the late 80's stuff Lita Ford was doing. [Intense Millennium] Jeff McCormack

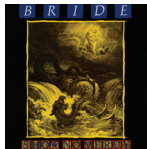
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CROSSWIRE

A WORLD IN FLAMES

In the fleeting moments of 2010 I received an album from Oklahoma's Crossfire – a high energy rock 'n' roll circus. At times influences such as AC/DC, mid-era Bride and Main Line Riders come shining through like a freight train. With this straight-ahead sound, Crosswire have put together a nice 10-song package. Where they are short on originality they make up for in intensity. The music is fun and straight ahead, not overly complex, but hints at potential for even higher quality in the future. However, sometimes vocalist Seth Copeland strives for octaves slightly beyond his range. His style is still developing, despite an obvious Dale Thompson influence. The production is a little rough, but it's not a distraction in the least, and although it's a bit predictable, the energy quotient and potential is off the chart. [Independent] Keven Crothers



BRIDE

SHOW NO MERCY (REISSUE)

Bride's first album was pure heavy metal, perhaps along the lines of Savatage or Crimson Glory. The remastering process has done wonders for the clarity and heaviness of this metal classic. The original album issued from Pure Metal in 1986 suffered a bit sonically from a muddled sound and lack of proper mastering – guitar parts were buried and forgotten. Steinhaus has performed a miraculous transformation with this release. The guitars are clear and crunchy with a bass guitar that suddenly has greater definition, and the drums simply kick butt. Classics like "Thunder in the City," "No Matter the Price," "Follow Your Heart," "Fly Away" and the raucous title track shine like never before. This reissue comes as a 6-panel digi-pack with new liner notes by Troy Thompson and some new photos from that time period. *Show No Mercy* is part of Retroactive's 'The Originals' series – albums that have been unavailable, but are being released

in the form of their original issues (no bonus material). [Retroactive] Keven Crothers



PLACE OF SKULLS

LOVE THROUGH BLOOD

Finally, a reissue of this out-of-print EP doom metal gem, with an additional two raw live tracks to boot. These four songs were "too religious" lyrically for the secular record label to include them on the *Nailed* release, so they were pulled, replaced and then later released as a four-song EP in limited quantities. Now it's back, repacked, but again very limited, so grab one quick. Their version of the classic praise track "Consuming Fire" is my favorite, and add in the amazing "Cornerstone," "The Blood of Jesus" and "Wartime" and this short EP becomes an amazing slab of doom perfection. [Outlaw/Maniacal] Jeff McCormack

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THROWING DOWN THE GAUNTLET

By Steve Rowe

HOPE

In this world so many people have lost hope. Hope for the Christian is the assurance that when we die that we will be immediately with Jesus. This is what gives us no fear of death, because to live is Christ and to die is gain.

When I was a late teen I had lost hope in "the church." I had hope in Jesus, but because his people, I perceived, did not accept me because I was a non-conformist to their conservative ways, I was walking the wide path to destruction. At age 19 a wise youth pastor brought me a record by Resurrection Band. That one act of wisdom gave me hope – hope that there were others in the world just like me ... rockers. My life turned 180 degrees and I rejoined "the church" that, to this day in so many ways, still does not really understand me.

Like many of you I am an unashamed Christian who is a metal fan. I love metal, love listening to it, playing it and praying for both Christian and non-

Christian metal bands and fans. I have seen over the years many come to Christ despite the stupidity of "the church" in their general perspectives on rock and metal music. Like many of you, I often feel like a lone soldier. My pastor prays for me and supports my music mission. I have even spoken about my music mission in my church. But still no one in the church of 900 really understands what it is that I do and who it is I am trying to reach for Jesus.

Over the years I have



connected with Christian rock evangelists that are real – people like Glenn Kaiser, Ulf Christianson and Dave and Rosanna Palmer. Still, to a large degree, I am isolated in my field of mission. I have many people from around the world sending me "oh, so familiar" stories of a loss of hope in "the Church," but who still, through some of my music (praise God), have found a hope in Jesus.

So I have prayed. "How do we all come together

worldwide and pray for one another when we are fighting alone? How together can we find others of like mind?" Even amongst Christians on Christian metal forums we read so much negativism. This often makes us older rockers lose a degree of hope, even in those we thought were allies. The Devil is out to divide us, but together we can be such a force of hope for each other. Encourage each other in our eternal hope of glory and in leading non-Christians into that hope. You can check out my website if you think that you would like to connect with others around the world who truly want to be a force of hope for each other as, together, we stand under a banner of hope for all the world to see. We can also find strength to happily serve our church communities who may or may not then look past how we dress and what music we love. But through our united foundations of faith, WE WILL HAVE HOPE.



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THE ISSUE OF COVERING OF REISSUES

As we go to press with this long overdue issue, I'm in awe as I listen to the new BTA release – these guys are so innovative, powerfully passionate and unwilling to conform to the pattern of this world. Thankfully, there have been many Jesus metal freaks in the past 25 years that have also shared the very same vision and desire. Although this issue was not intended to be a "tribute to the past," it kind of ended up that way ... at least in terms of our review section where we feature a ton of the great reissues (from the pioneers in the scene) that have been released in the past few months. Oh yeah, in case you live in a cave and haven't heard about Stryper's latest release – *The Covering* – we here feature the veterans of the scene; reunited with their original line-up, they've decided to really rock out as they pay tribute to metal's roots.

The new **Heaven's Metal Worship At Eleven** Tee's are in stock. Go to the hmmag.com store (clothing section) to check 'em out – grabbing one is a great way to show (and sport) your support for the 'zine. And don't forget about the Heaven's Metal podcast – directed by our own Keven Crothers – where you can check out all of the past and present tunes from the scene's best artists. [heavensmetalpodcast.podomatic.com]

Jonathan "Doc" Swank



HEAVEN'S METAL FANZINE JULY/AUG. 2011 ISSUE #88

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Heaven's Metal Editorial Team:

Chris Beck, Keven Crothers, Chris Gatto, Mark Blair Glunt, Loyd Harp, Johannes Jonsson, Mike Larson, Jeff McCormack, Steve Rowe, Jonathan Swank, Doug Van Pelt, Todd Walker

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Advertising/Editorial Info: editor@hmmag.com | 512.989.7309 | POB 4626, Lago Vista TX 78645
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